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About This Issue

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It was an honor and a pleasure to serve as guest editor for this special issue of *HAYDN*, which presents six essays that offer a range of approaches for using Haydn's music in the music theory classroom.

Three essays focus on the use of Haydn's sonatas to teach a variety of topics. Using approaches from three recent writers on form, James MacKay suggests that Haydn's sonatas can offer students a more flexible view of sonata form in "Joseph Haydn and the New Formenlehre: Teaching Sonata Form with His Solo Keyboard Works." In "What Haydn Teaches Us About Sonata Form: The Da Capo Aria and the Early Keyboard Sonatas, Hob. XVI:1, 3," Adem Merter Birson similarly argues that Haydn's approach to sonata form is often taught too inflexibly, and in an historically inappropriate manner. Birson endeavors to correct this by approaching these early sonatas through an analysis of their stylistic forerunner: the da capo aria. Olga Sánchez-Kisielewska, likewise concentrating on the oft-neglected early sonatas, advances an elegant blueprint for incorporating these pieces through three sets of classroom-tested activities for first-year students in "Teaching Harmony, Voice Leading, and Form with Haydn's Early Keyboard Sonatas."

In "Choose Your Own Adventure: Scaffolding Multi-Movement Analysis through Haydn's Sonata in C Major, Hob. XVI:10," Angela Ripley argues for the importance of teaching complete multi-movement works, and offers several pathways for doing so at different levels of a theory curriculum. Jennifer Salamone's essay, "Haydn and Hypermeter: A Scaffolded Approach for Undergraduate Music Theory," offers a graded approach for teaching undergraduates from first-year through upper-level study about Haydn's inimitable manipulation of hypermeter. Finally, in "Dancing a Minuet with Haydn via Koch: A New Approach to a Familiar Project," Owen Belcher and David Thurmaier advance a classroom-tested revision of the undergraduate minuet composition project using an approach gleaned from Heinrich Christoph Koch's 1787 *Introductory Essay on Composition*.

My sincere gratitude goes to all of the reviewers and authors for their hard work on this issue. Despite the difficulties of this academic year, reviewers by and large responded in

a timely fashion, and authors likewise moved quickly with corrections and revisions. I also wish to thank the staff of RIT Press for their flexibility with deadlines during this exceedingly trying year. Finally, I want to extend thanks to the editor of *HAYDN*, Michael Ruhling, who has been wonderfully cordial, responsive, and above all, patient.

My hope is that this volume will offer guidance to music theory teachers who seek to improve, expand, or deepen their teaching of Haydn's music.

Melissa Hoag, guest editor

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